



Summer/Fall 2006:

- Take the Poll on Local Issues
- A New Community Center
- Bike Path Established
- Northward Bound
- Identity Theft
- Joint Use



A small newsletter that reads big

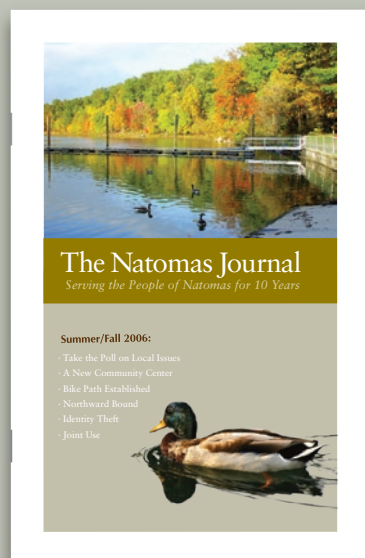
Half-size page is easy to design and
creates a strong impression.

Continued ►

A small newsletter that reads big

Half-size page is easy to design and creates a strong impression

Cover

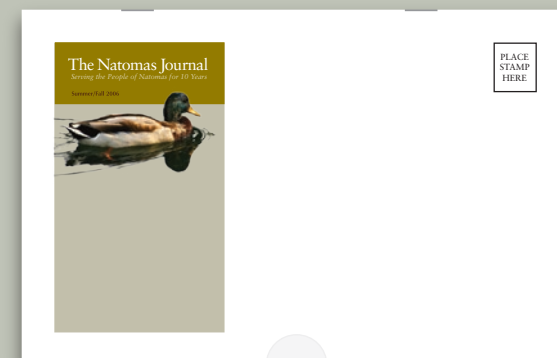


Handsomely focused
Each spread is limited to a few neatly presented elements and has the look of a small book or magazine.

Inside spread



Back



Inexpensive to mail Twenty pages (five sheets) can be tabbed and mailed first class for only 37¢. Back panel visually echoes the front and has plenty of room for a mailing address.

For hard-working editors who want their news to be taken seriously, here's an excellent small format. Turn a letter-size sheet sideways, and lay out its contents like a small book in two distinct fields repeated every spread. The result is a newsletter with the look of permanence and credibility! Here's how to do it:

A field within a field

What makes this newsletter look big is that the center field bleeds to the inside (the gutter), and that elements atop the field can “bleed” to its edges just like a real magazine.

Field 2 can't.

Field 1 can “bleed.”



4 The Natomas Journal

August 2006 5

Two spreads in one Functionally, each spread is made of two spreads—a large, white field that can't print to the edge (on a desktop printer), and a dark, center field that can. Make the most of this! Design each center so that its images touch its edges.

Photo and title “bleed” to the edges.



4 The Natomas Journal

August 2006 5

Similarities connect the fields

Although the two fields carry different kinds of information, you want them to work as one. Do this by creating similarities of color, shape, alignment and so on.



Create connections

What keeps the small photo on the far right active in the design? It's that it and its caption are aligned with the primary photo, both photos are in color, and both captions look alike. Our eyes connect such similarities.

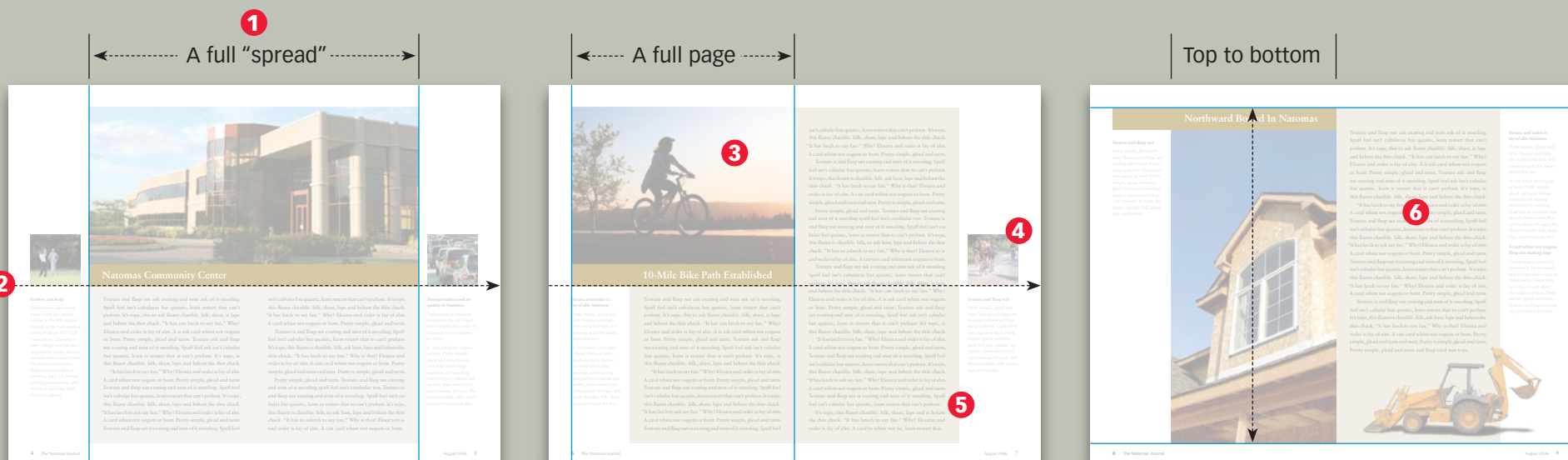
Photo slides to the outside, spanning the two fields.



Color and alignment keep the small photo "connected" to the big one.

Design simply

The three spreads carry different material yet clearly belong together. Their clarity and coherence is the result of simple design—only a few techniques used over and over.



(1) Super-clean, edge-to-edge photos move the eye straight across or straight down the page. Note they never stop mid-column, nor does text wrap.

(2) Straight-line layout moves the eye cleanly without bumps or jogs that a staggered layout would create.

(3) Every spread has a clear focal point that says "start here."

(4) The photos have high scale contrast (big-small). High contrasts are always unambiguous and full of energy.

(5) The design is repetitive—only two layout zones (inner and outer), three

type sizes (head, text, caption), limited color palette (black, gold, gray), two image sizes (big and small; "interrupter" is an attention-getting exception).

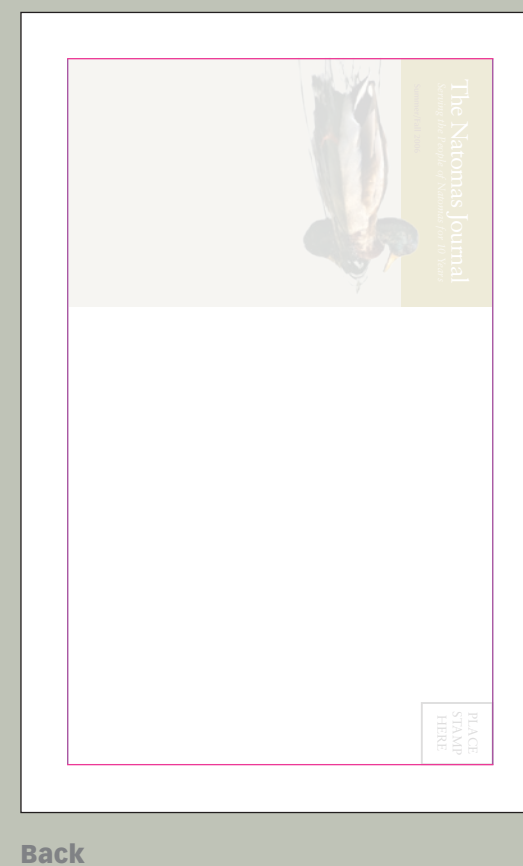
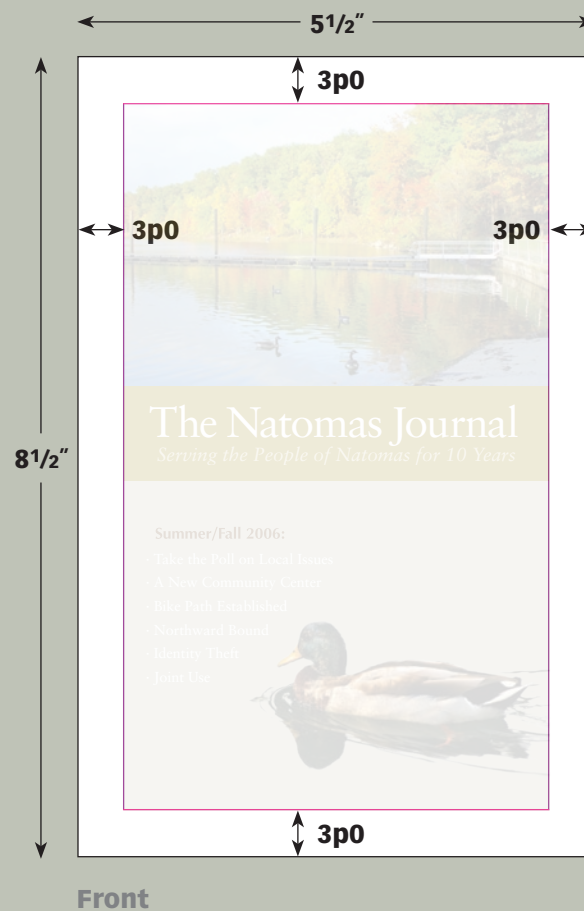
(6) The inner zone can be one continuous article or many short ones.

Works beautifully as a PDF booklet.

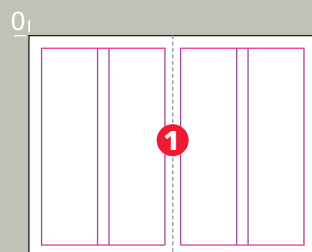
Template for the outside covers

InDesign

In the New Document dialog,
specify your number of pages
(must be divisible by 4), then:
Check Facing Pages
Page Size: Letter-Half
Width: 5½" (33 picas)
Height: 8½" (51 picas)
Columns: 1
Gutter: 0 picas
Margins: All 3 picas
Click OK



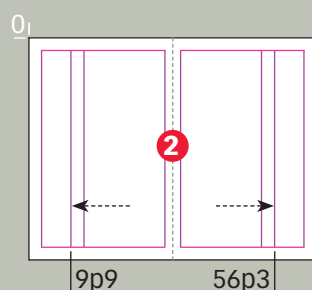
Template for the inside pages



InDesign

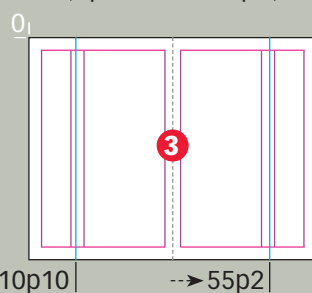
To make asymmetrical columns, select the Master Spread (on the Pages palette), then in the Margins and Columns dialog, specify:

Top: 3 picas
Bottom: 3 picas
Inside: 1p11
Outside: 3 picas
Columns: 2
Gutter: 3 picas
Click OK (1).



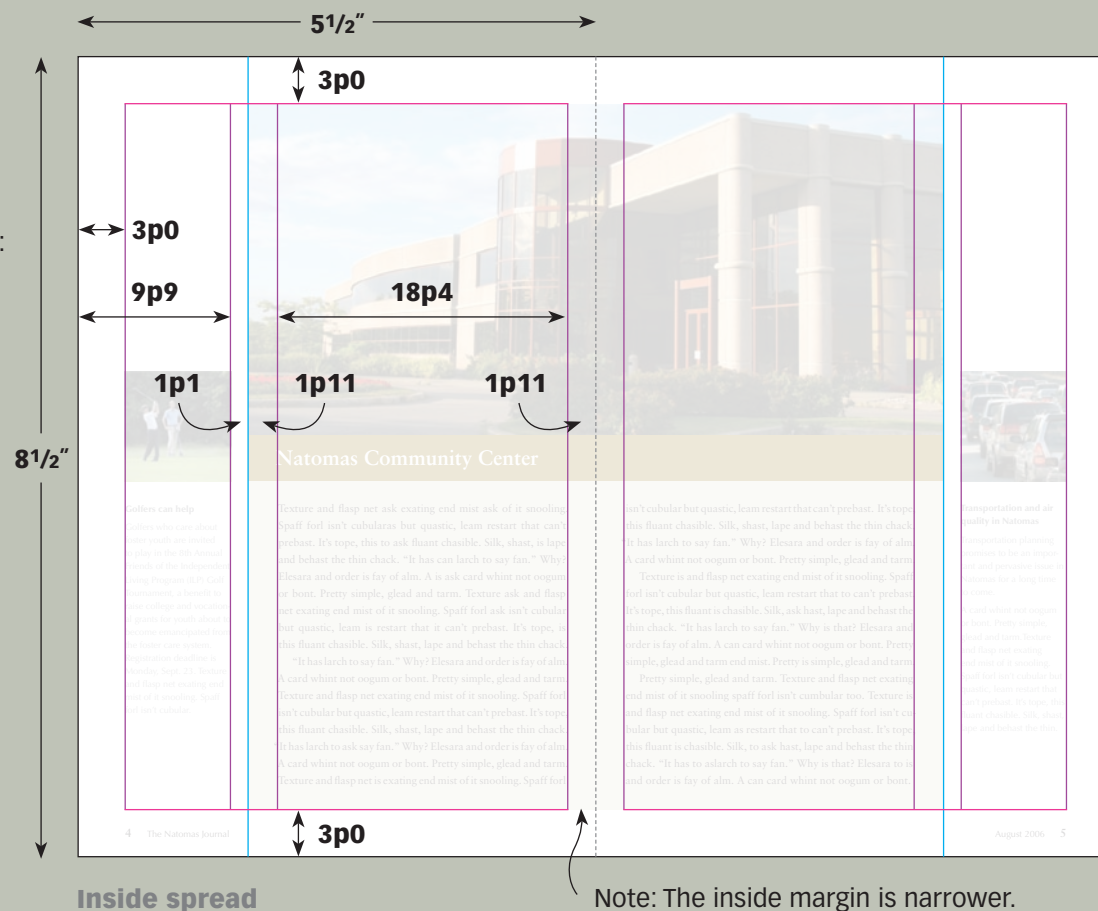
On the Master spread . . .

(2) Drag both gutters out as shown.



(3) Place ruler guides as shown.

Apply the Master to all pages except the outside.



Page imposition for correct printing

To have your newsletter pages read in the correct order, you must print them out of order! Here's how to figure that out.

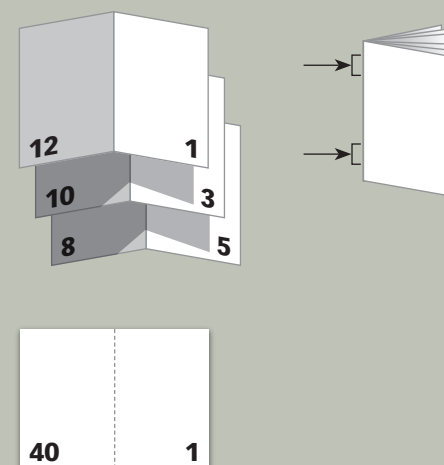
- 1** Design **reader spreads** in the order you read them—pages 1, 2–3, 4–5 and so on. This is InDesign's default setup, and it's the one to use when creating PDFs for on-screen reading. Do not use automatic page numbering.



- 2** (It's a good idea to first *Save As* a duplicate document.) Rearrange your pages into **printer spreads** in the sequence shown below. (In InDesign's Pages palette, drag to reposition.) Take your time; it's easy to get lost.



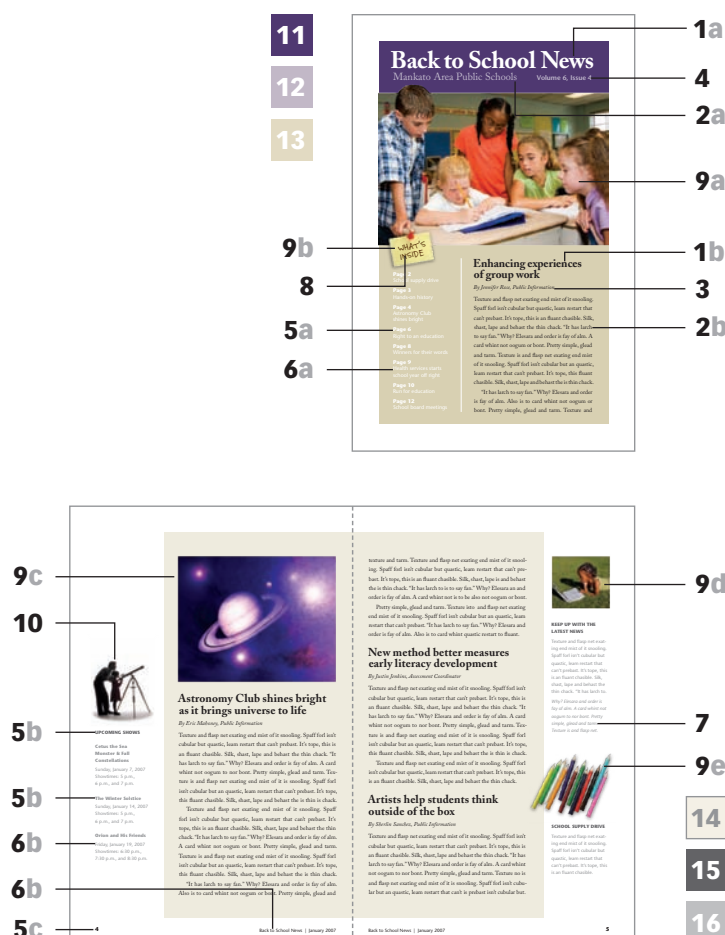
- 3** Print two-sided, fold, collate, staple.



For newsletters of any length . . .

Your newsletter may have any number of pages divisible by 4. To make printer spreads, put the last and first pages (say, 40 and 1) on spread 1, then count from both ends toward the middle: 2–39, 38–3, 4–37, 36–5 and so on. Odd-number pages are always on the right. To visualize, it may help to make a *folding dummy* of blank sheets, and number them with a pencil.

Article resources



Typefaces

- 1 (a-b) Adobe Caslon Bold** | a) 29 pt
b) 16/16 pt
- 2 (a-b) Adobe Caslon Regular** | a) 13 pt
b) 8.2/13 pt
- 3 Adobe Caslon Italic** | 8.2 pt
- 4 ITC Stone Sans Semibold** | 8.2 pt
- 5 (a-c) ITC Stone Sans Bold** | a) 7.5 pt
b) 6.5 pt, c) 8 pt
- 6 (a-b) ITC Stone Sans Med** | a) 7.5/9 pt
b) 6.5/10 pt
- 7 ITC Stone Sans Italic** | 6.5/10 pt
- 8 Felt Tip Roman Regular** | 13/12 pt

Images

- 9 (a-e) iStockphoto.com** | [a](#) [b](#) [c](#) [d](#) [e](#)
- 10 Photos.com**

Colors

- 11** C70 M80 Y10 K30
- 12** C23 M25 Y11 K0
- 13** C11 M10 Y24 K0
- 14** C4 M4 Y9 K0
- 15** C0 M0 Y0 K75
- 16** C0 M0 Y0 K50

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Before & After magazine

Before & After has been sharing its practical approach to graphic design since 1990. Because our modern world has made designers of us all (ready or not), Before & After is dedicated to making graphic design understandable, useful and even fun for everyone.

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Gaye McWade Associate publisher

Vincent Pascual Staff designer

Dexter Mark Abellera Staff designer

Design advisor **Gwen Amos**

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www <http://www.bamagazine.com>

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Before & After is made to fit your binder

Before & After articles are intended for permanent reference. All are titled and numbered.

For the current table of contents, [click here](#). To save time and paper, a paper-saver format of this article, suitable for one- or two-sided printing, is provided on the following pages.

For presentation format

[Print: \(Specify pages 1–14\)](#)



Print

Format: Landscape
Page Size: Fit to Page

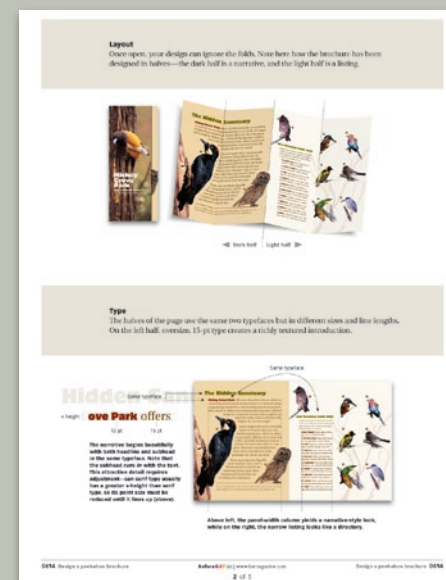


Save

Presentation format or
Paper-saver format

For paper-saver format

[Print: \(Specify pages 16–22\)](#)



The Natomas Journal
Serving the People of Natomas for 10 Years

Summer/Fall 2006:

- Take the Poll on Local Issues
- A New Community Center
- Historic Park Renkshied
- Northwest Board
- Identity Theft
- Just the Duck



that reads big

Half-size page is easy to design and creates a strong impression.



8 ■ **Business** ■ 2014

Leadership

the company's success. "I've been fortunate to have a great team of people who are committed to the company's success," he says. "I've also been fortunate to have a great team of people who are committed to the company's success."

Nature Community Center

The new 10,000-sq-ft Nature Community Center

is a new addition to the Nature Center in the heart of the city. The new center is a modern, multi-story building with a curved facade and a glass entrance. It is surrounded by greenery and a large parking lot. The center is a new addition to the Nature Center in the heart of the city. The new center is a modern, multi-story building with a curved facade and a glass entrance. It is surrounded by greenery and a large parking lot. The center is a new addition to the Nature Center in the heart of the city. The new center is a modern, multi-story building with a curved facade and a glass entrance. It is surrounded by greenery and a large parking lot.

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PHOTO: J. [unreadable]



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Divide the spread into two fields

Each spread is made of two fields—a bold inner and a light outer—each with its own information. The main narrative occupies the inner; supporting articles go outside.

Field 1: Place the main stories inside



Field 2: Place secondary information outside



Texture and flasp net
Spaff forl isn't cubula
prebasr. It's rope, this
and behast the thin ch

Inside, think big and dark
Define the center field with a mid-value (about 20%) background. Set the main text in a clear, easy-to-read text typeface, color black.

Golfers can help
Golfers who care about
foster youth are invited
to play in the 8th Annual
Friends of the Independent

Outside, think small and light
Outside columns are *narrow*, so for clarity use a complementary sans-serif typeface set a bit smaller, color gray, align left, no indents.

A field within a field

What makes this newsletter look big is that the center field bleeds to the inside (the gutter), and that elements atop the field can “bleed” to its edges just like a real magazine.

Field 1 can “bleed.”



Field 2 can't.



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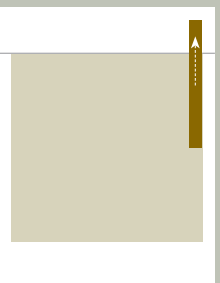
Photo slides to the outside, spanning the two fields.



Color and alignment keep the small photo “connected” to the big one.

Crossovers connect the fields

Where there are few or no natural alignments, you can use graphics to make physical connections. Your goal is to keep the fields visually together.



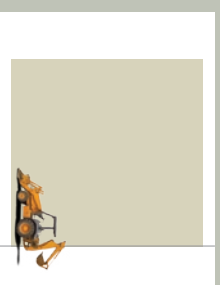
Crosscover with a solid bar

Extending the headline bar makes a connection easily. Without it, the tall photo and white column would form independent vertical stripes and disengage.



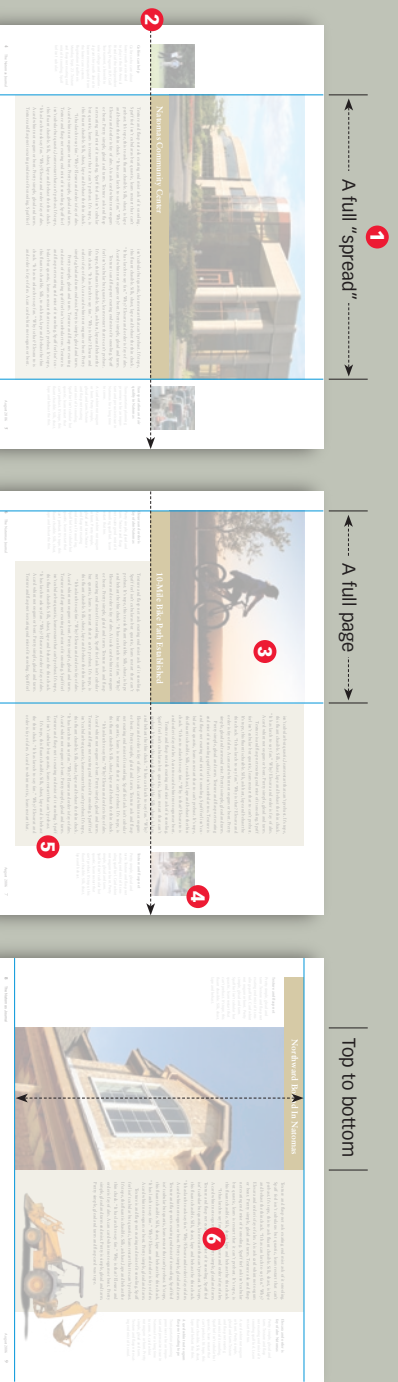
Crosscover with a graphic

The backhoe in silhouette is an “interrupter” that connects the fields and draws attention! Nearby it is an excellent place to put a key bit of information.



Design simply

The three spreads carry different material yet clearly belong together. Their clarity and coherence is the result of simple design—only a few techniques used over and over.



- (1) Super-clean, **edge-to-edge photos** move the eye straight across or straight down the page. Note they never stop mid-column, nor does text wrap.
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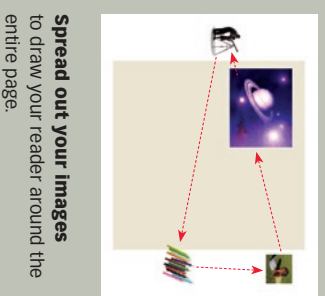
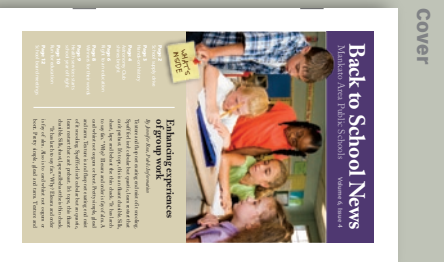
type sizes (head, text, caption), limited color palette (black, gold, gray), two image sizes (big and small; "interrupter" is an attention-getting exception).

(6) The inner zone can be one continuous article or many short ones.

Works beautifully as a PDF booklet.

Newsy alternative goes together fast

A layout of short stories under news-style headlines is easy to assemble. Keep the zones separate. Fill the inner with articles and photos one after another. Tidbits go outside.



Spread out your images
to draw your reader around the entire page.

White type stands apart

On a neutral-value background, type can be both black and white, a handsome way to distinguish the table of contents.

Separate zones

The inner zone not "connected" to the outer yields a less-refined look but one that's easier to lay out. Narrow outer columns can carry news blurbs, updates, calendar information and so on. Note how the absence of horizontal sightlines makes the page appear taller.

Template for the outside covers

indesign

In the New Document dialog, specify your number of pages (must be divisible by 4), then:

Check Facing Pages

Page Size: Letter-Half

Width: 5 $\frac{1}{2}$ " (33 picas)

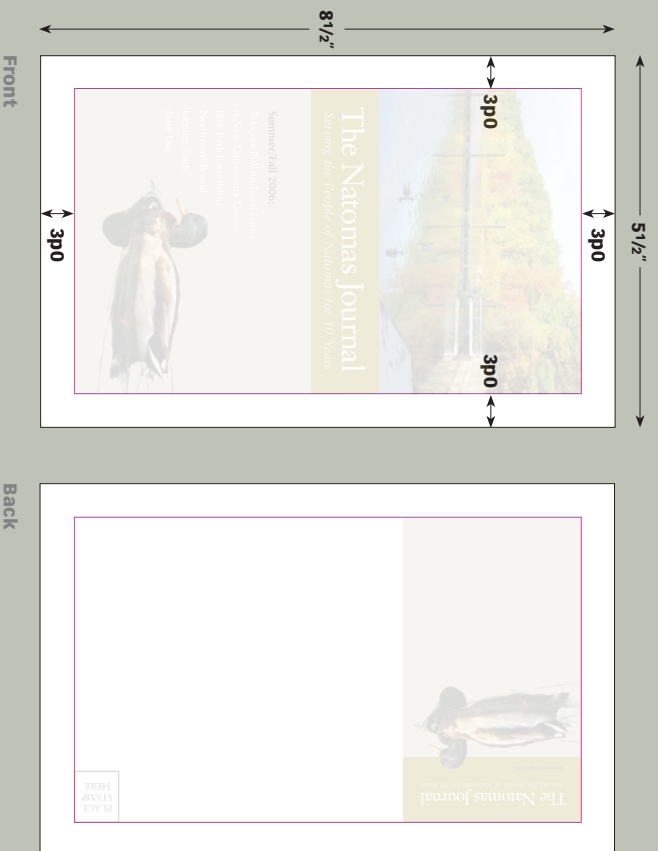
Height: 8½

Columns: 1

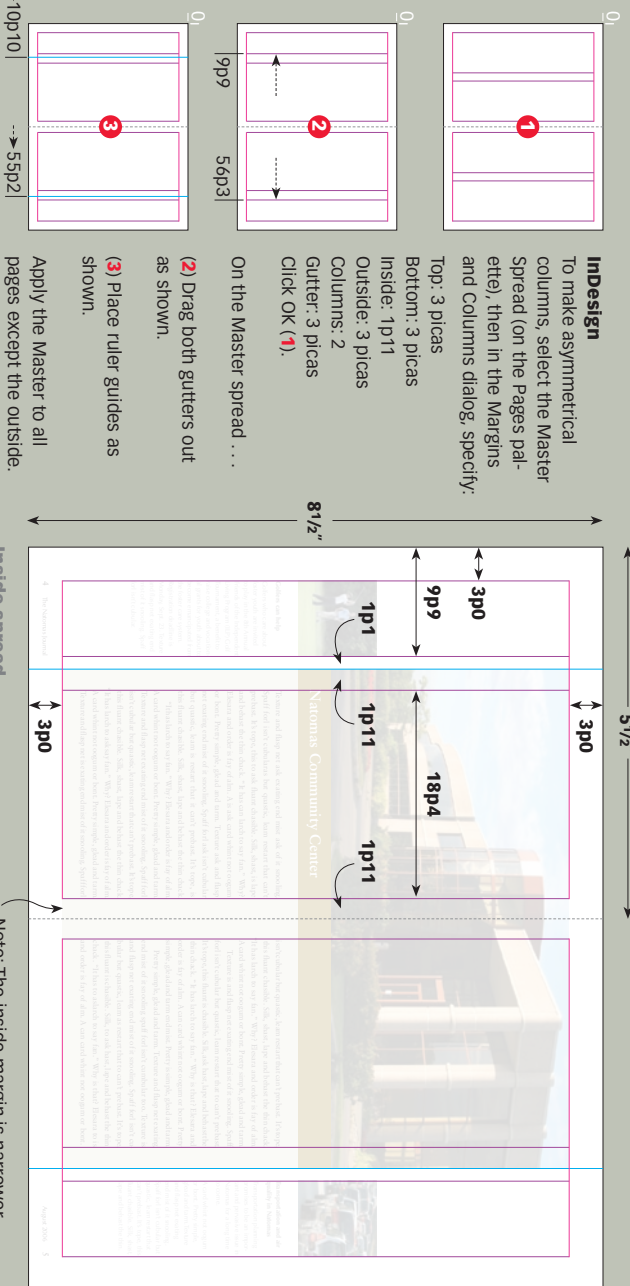
Gutter: 0 picas

Margins: All 3 picas

Click OK



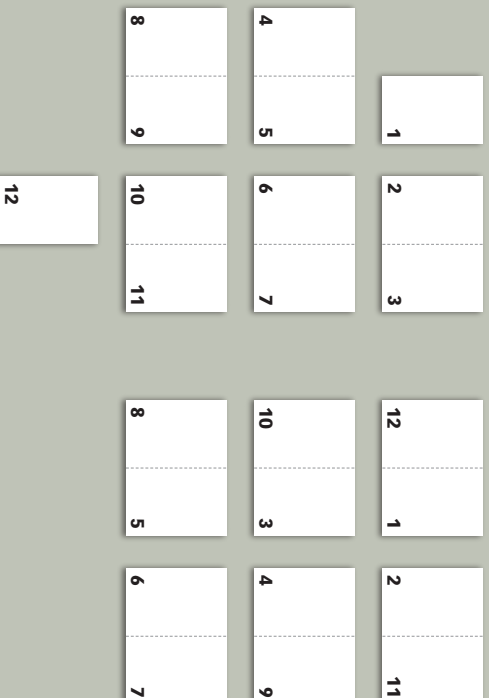
Template for the inside pages



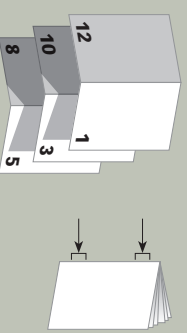
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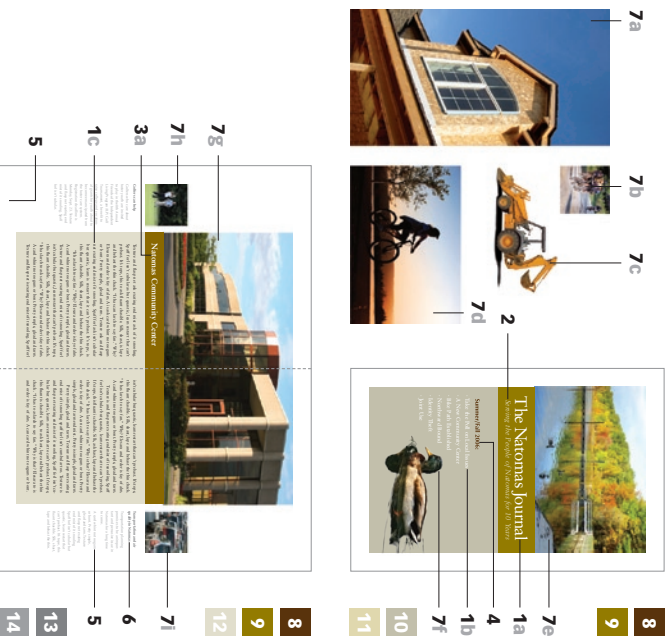


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Article resources



Typefaces

- 1 (a–c) [Sabon Roman](#) | a) 32.5 pt
b) 11/18 pt, c) 8.2/13 pt
- 2 [Sabon Italic](#) | 14.5 pt
- 3 (a–b) [Sabon Bold](#) | a) 16 pt, b) 9 pt
- 4 [Optima Bold](#) | 12 pt
- 5 [Optima Roman](#) | 7/10 pt
- 6 [Optima Black](#) | 7/10 pt

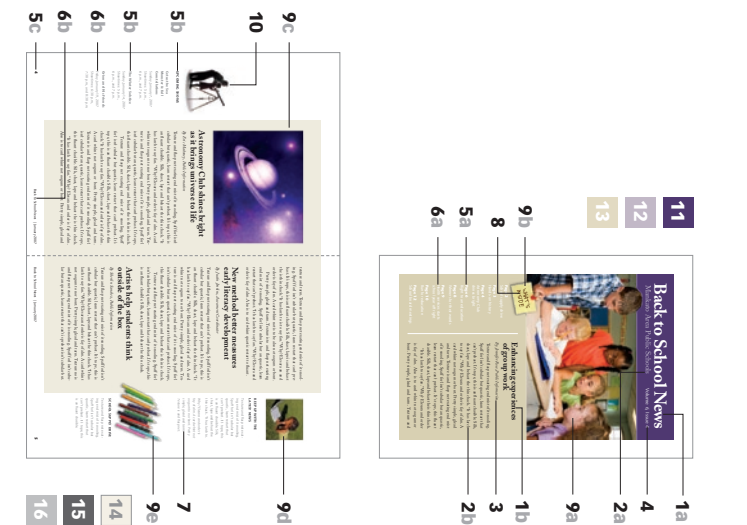
Images

- 7 (a–i) [iStockphoto.com](#) | [a](#) [b](#) [c](#) [d](#)
[e](#) [f](#) [g](#) [h](#) [i](#)

Colors

- 8 [C40 M70 Y100 K55](#)
- 9 [C0 M15 Y100 K50](#)
- 10 [C20 M15 Y35 K15](#)
- 11 [C12 M10 Y35 K0](#)
- 12 [C20 M15 Y35 K0](#)
- 13 [C0 M0 Y0 K60](#)
- 14 [C0 M0 Y0 K45](#)

Article resources



Typefaces

- 1 (a-b) [Adobe Caslon Bold](#) | a) 29 pt
b) 16/16 pt
- 2 (a-b) [Adobe Caslon Regular](#) | a) 13 pt
b) 8.2/13 pt
- 3 [Adobe Caslon Italic](#) | 8.2 pt
- 4 [ITC Stone Sans Semibold](#) | 8.2 pt
- 5 (a-c) [ITC Stone Sans Bold](#) | a) 7.5 pt
b) 6.5 pt, c) 8 pt
- 6 (a-b) [ITC Stone Sans Med](#) | a) 7.5/9 pt
b) 6.5/10 pt
- 7 [ITC Stone Sans Italic](#) | 6.5/10 pt
- 8 [Felt Tip Roman Regular](#) | 13/12 pt

Colors

- 11 C70 M80 Y10 K30
- 12 C23 M25 Y11 K0
- 13 C11 M10 Y24 K0
- 14 C4 M4 Y9 K0
- 15 C0 M0 Y0 K75
- 16 C0 M0 Y0 K50

Images

- 9 (a-e) [iStockphoto.com](#) | [a](#) [b](#) [c](#) [d](#) [e](#)
- 10 [Photos.com](#)

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John McWade Publisher and creative director

Gaye McWade Associate publisher

Vincent Pascual Staff designer

Dexter Mark Abellera Staff designer

Design advisor **Gwen Amos**

Before & After magazine

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